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The ART NEWS

VOL. XXIX

NEW YORK, MAY 23, 1931

NO. 34—WEEKLY

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Included in Part I of the great Nemes sale to be held in Munich from June 16th to 19th

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Published: Cicerone, 1927.

Zeitschrift für Bildende Kunst, No. 6, 1928.

Collection: Cardinal Mercier of Belgium.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 23, 1931

Bliss Paintings Seen at Museum Of Modern Art

**Memorial Exhibition On View
Throughout Summer, Forms
Splendid Legacy, Revealing
Its Owner's Prophetic Vision**

By MARY MORSELL

The paintings left by Miss Lizzie Bliss to the Museum of Modern Art and other institutions are far more than a magnificent legacy. Each canvas seems a link in a thrilling adventure in modern art, more than a little mad and quixotic twenty years ago, and now splendidly vindicated. Although there are certain gaps in the collection, the most notable of which is the absence of any work by Van Gogh, the exhibition as a whole leads us with unwavering logic and clarity from the unconscious audacity of Copic tapestries to the daring coloristic vision of Matisse.

Each canvas in the finely arranged exhibition at the Modern Museum subtly communicates some of the joy which Miss Bliss experienced in the slow accumulation of this now classic group of XIXth and XXth century masters. One feels her delight in finally rounding out the group of Cezannes, until all periods of the master's career were represented in canvases that reveal the inner logic of his development. One senses her joy in gathering together the group of black and colored drawings by Seurat, whose short career and limited production make him the rarest of XIXth century masters. And in the room dedicated to Davies' work, there is an especial sense of intimacy. Here, in paintings which represent the high spots in the artist's inspiration, when mystic vision allied itself most surely with living and plastic form, it seems as if Miss Bliss were paying her final tribute to the man who was greatly responsible for her living adventures in the world of contemporary art. Far more than in the large memorial exhibition at the Metropolitan, one senses in this small gallery the essence of Davies' achievements, unmarred by the sometimes tenuous idylls of his less robust moments, or by his excursions into uncongenial techniques.

To those who have kept abreast of exhibitions in the field of modern art, a large number of Miss Bliss' paintings are already familiar. Many modest little plaques with the legend "Loaned Anonymously" bear witness to numerous self-effacing generosity during past years. But in this final uniting of the entire collection the individual masterpieces not only impress us again as great landmarks in a now classic movement, but each takes on added meaning and beauty as part of an ensemble that proclaims both the prophetic taste of its collector and an underlying spiritual unity.

Undoubtedly the most stirring single unit in the showing is the group of eleven paintings and ten water colors by Cezanne, ranging from the early "Self Portrait," which we illus-

(Continued on page 4)



"SELF PORTRAIT" (L'AVOCAT)

By CEZANNE

Included in the memorial exhibition of the collection of Miss Lizzie P. Bliss, now on view at the Museum of Modern Art.

DETROIT RECEIVES FOUNDERS' GIFTS

DETROIT.—The Detroit Institute of Arts has received as a gift from the Founders Society a "Portrait of a Man" by Domenico Ghirlandajo, formerly in the collection of Lord Grimthorpe. It is a half-length figure in silhouette against a purplish background and is painted in fresco. The style of painting is like that of the frescoes in St. Trinita in Florence and in the Sistine Chapel in Rome. It is likely, therefore, that the portrait belongs to Ghirlandajo's early and best period, between 1475 and 1485. It was at this time that he created a distinctive type of portrait, portraiture having just become an independent field of art. The fresco is thus a very important example of a type of Italian art which the Art Institute has not before included in its collections.

Ghirlandajo's style of portraiture was unique. While Botticelli's subjects were given a finely poetic treatment and Andrea del Castagno's portraits have a truly heroic quality, Ghirlandajo's people were the solid, comfortable middle class of Florence. His portraits are decidedly genre performances, simplified, serious, realistic. And unusual among XVth century portrait painters, he did not smooth over the brush strokes. In the portrait in the Detroit Institute, the black cap and jacket, the reddish complexion and purplish-rose background are all very fine and quiet.

There are two other separate portraits by Ghirlandajo in the United States, one in the Morgan collection and one in the Bache collection. The Bache portrait is of "Francesco Sas-

(Continued on page 6)

Famous Van Dycks Bring High Bids In Stroganoff Sale

BERLIN.—The sale of two famous Van Dycks, "Nicholas Rockox" and "Balthasarine von Linick," for 660,000 marks (\$157,080) to Goudstikker, a Dutch art dealer, was the sensation of the first day of the auction sale of the famous collection of Count Alexander Sergejevich Stroganoff on May 12, reports John Elliott in the *Herald Tribune*. The total realized at the opening session of the sale, conducted by the Berlin house of Rudolph Lepke at the order of the Soviet Russian government, exceeded 1,600,000 marks, \$380,800, which is considered amazingly good in art circles here.

The sale of the Stroganoff collection is ranked as an art event of international significance and has drawn dealers from many European countries, including not only Goudstikker from Amsterdam, but Sabin and Davis, of the Knoedler firm in London, and both Seligman and Kurt Stern from Paris, as well as directors of museums in European capitals, including Professor Martin of The Hague and countless private collectors such as Baron Thyssen of Germany.

The second highest price of the day was 210,000 marks (\$49,980) paid for Rembrandt's "Christ and the Samaritan at the Well." After keen bidding this noted work was bought by Arthur Goldschmidt, of the house of J. and S. Goldschmidt in Berlin.

One of the biggest surprises of the day was that neither of the two impor-

(Continued on page 5)

NEW WING TO BE ADDED TO BOSTON

BOSTON.—The Museum of Fine Arts, Boston, has recently broken ground for a new unit to the wing of decorative arts, which, it is hoped, will be opened in the fall. It will be added to the unfinished portion of the wing along the east side, and will have an interior floor measurement of twenty-five by forty feet with an elevation of three floors corresponding to the present floors of the wing. The addition has been made necessary by the acquisition last fall of a very fine room of the Georgian period built about 1750.

This room comes direct to the museum from Newland Manor House near Coleford, Gloucestershire, England. The house was built by John Probyn, a country gentleman of culture and taste, and owing to the fact that Newland is somewhat off the beaten path the house has remained practically intact. The room in Boston is in perfect condition, being without alteration or addition since the time its crisply carved overmantel ornament and cornice were put in place.

In the new addition this room will occupy the middle floor. The main floor will house the Leslie Lindsey Mason collection of musical instruments, while the third will be used as a European gallery.

The plans for the new wing were drawn by William Aldrich, architect for the new wing, working in collaboration with Edwin J. Hipkiss, curator of decorative arts. The construction of this unit is another step toward the completion of the decorative arts wing as originally outlined.

(Continued on page 6)

Carnegie Shows Paintings From Dale Collection

**Twenty-nine Paintings Lent
to Pittsburgh Represent the
School of Paris in a Unique
and Homogeneous Group.**

PITTSBURGH.—An exhibition of twenty-nine paintings from the Chester Dale collection opened at the Carnegie Institute on May 7 and will continue until June 14. This is the first time that paintings from this remarkable collection have been shown outside of New York City, and the plan has been to assemble a homogeneous showing of the work of the important French painters of the XXth century and their immediate followers. Some of the artists included are not French by birth, it is true, but they are essentially French in their training and outlook. The idea is to give the visitor an opportunity to compare similar paintings by different men, leading off with work by Picasso, Matisse, Derain and Braque.

In a special foreword to the catalog under the title of *Twentieth Century Painting*, Mrs. Dale says that "A quarter of a century has passed since this new movement became evident in the arts, and today it is world-wide. There is no necessity to like the modern world, art, stage, music, dance or literature, but it is stupid not to know or understand what the arts are trying to express in these new forms."

"While truth and beauty are eternal and unchangeable in their essence," she goes on, "they are revealed to man in many different ways and forms."

She speaks of the modern artist's "search for a way to paint the story of a world of steel and speed to which we were born. There can be no modern art without a modern point of departure, and the importance of any work of art today is just in proportion to how nearly it serves to interpret our particular emotional reactions."

And in conclusion, she says:

"It is curious to see how many of the young painters have gone Romantic. Evidently great wars breed romanticism in the arts, for it is just a hundred years since those other young people who grew up after the French Revolution and the Napoleonic wars, launched the revolutionary movement known as the Romantic School."

"Fortunately, there is more in revolution than revolt, and each revolution is the revolving of the wheel of progress in the evolution of man."

To bring the work of the leading school of Paris painters to Pittsburgh might be thought to be a little like bringing coals to Newcastle. But then, presumably, Pittsburgh has a special interest in the vanguard which hails from France. Have not Derain, Matisse and Picasso each won a first prize in recent Carnegie Internationals, not to mention lesser prizes to lesser known artists in this group? Pittsburgh has had an unique opportunity to out-distance other inland cities in its understanding of modern painting. Consequently, the judiciously selected group now offered is intended to tie up any loose ends regarding who's who in the present-day trend which stems from cubism and fauvism.

The founders of the new movements

Bliss Paintings Seen at Museum Of Modern Art

(Continued from page 3)

trate, down to the masterly "Portrait of the Artist's Sister" and the two superb still lifes, each "glowing with a gem-like flame," despite their differences in key. In the "Bather" we see Cezanne's triumph over his long struggles to paint the nude, in the "Pines and Rocks," and in other landscapes in water color his power of blending an essential poetry with his search for solidity. The majority of these works are too famous to warrant further praise or analysis. They give to New York and to the Museum of Modern Art the largest and most representative collection of the great master of Aix to be seen in America and will undoubtedly, in years to come, still continue to be the chief pride and glory of this institution.

Wandering slowly through the rooms, one lingers before masterpieces of the collection that evoke strangely divergent emotions, yet stem from kindred springs. There is Daumier's "The Laundress," an epic of toil, set against the melting gold of a Paris night. . . . Redon's "Silence" keeps eternal tryst in the depths of its oval cloisters, imprisoned in cerulean blue. We find Picasso in a mood of classical serenity in "The Woman in White" and then, in the "Green Still Life" of 1914, agilely playing with cubistic toys. Derain's "Head," of a power seldom met with in this artist, carries us back to the paintings of Fayoum, while Degas' "After the Bath" proclaims the sensuous beauties of everyday reality in the rippling contours of a woman's back.

"The Jungle" of Rousseau, the "Hina Tefatu" of Gauguin, weave their potent spells from remembered dreams of tropical splendor, couched in an idiom once as strange as the dream itself. Renoir's prismatic hill-sides and Monet's cliffs sing no less splendidly of the shimmering world of light that has come as our heritage from these pioneers of Impressionism. The exquisite precision of Seurat unrolls itself in a series of drawings that are as firm and as resilient as tempered steel. Matisse, masking his subtly calculated effects beneath an apparent nonchalance of draughtsmanship, reveals the delicate nuances of his talent in the superb "Interior" where such details as the sunlight and balustrade are to be lingered over delightedly.

Space forbids us to run through the entire roster of Miss Bliss' collection. It must suffice to state that with the exception of Van Gogh, practically every important figure in the modern French movement is represented, either in a single canvas that summarizes his achievement or by a larger group.

In the small American contingent, the splendid Davies' group, dominated by "Sleep" and "Unicorns" is of course the outstanding feature. Walt Kuhn's "Jeannette," one of the very finest works of this protean artist, who so often seems to betray our trust and then give it splendid vindication, holds its own amazingly well in this notable ensemble.

Near Eastern textiles and Byzantine panels form an interesting feature of the collection, contributing directly to our understanding of their influence on many modern painters, both in America and Europe.



"CLASSICAL HEAD"

By PICASSO

Included in the exhibition of paintings from the Chester Dale collection, now on view at the Carnegie Institute in Pittsburgh.

Knoedler Pays High Price for A John Trumbull

PHILADELPHIA. — After spirited bidding Knoedler and Company of New York bought for \$15,000 a life-size bust portrait of Alexander Hamilton at an auction conducted by Stan V. Henkels on May 15. The picture was catalogued as the work of Vanderlyn according to the wishes of the owners offering the painting for sale, but before receiving bids Mr. Henkels announced that after the printing of the catalog research had established John Trumbull to be the painter. Alexander Hamilton himself had the portrait done from life for presentation to Dr. David Hosack, who was the surgeon in attendance in Hamilton's duel with Aaron Burr. After the death of Dr. Hosack, it finally became the property of Mary Helen Gilpin, a descendant of Dr. Hosack. It is rumored that the Knoedler firm purchased this portrait of Hamilton, who, it will be recollected, was our first Secretary of the Treasury, for the present incumbent of that office, Andrew J. Mellon.

Items in the sale sent by descendants of General Walter Stewart, who was known as "the handsomest man in the Continental Army" were also of uncommon interest. One was a miniature portrait of George Washington painted by Mme. de Brehan and sold to Erskine Hewitt of New York for \$2,600. Washington mentions this miniature in his diary under date of October 3, 1789. Seven years later he presented it to the wife of General Stewart with a letter, which was included with the miniature.

Many Prizes in Cleveland Print International

CLEVELAND.—The Print Club of Cleveland realized a gratifying success in its International Competitive Print Exhibition which closed at the Cleveland Museum of Art May 3rd. Prints to the number of 199 were sold from the exhibition, yielding \$2,393 to the exhibiting artists, and further than this, a first prize of \$1,000 was awarded Louis Lozowick for his lithograph "City on a Rock." An additional purchase prize of \$100 went to Leo Mayer of Germany for his drypoint, "Maler und Malerin," and \$50 to Austin Frederick of England for the etching entitled "Milking."

The exhibition was assembled as the result of a notice sent out in July of last year in which \$1,000 was offered for an unpublished print to be issued as the Club's 1931 publication. In response to this, 542 entries were received from 242 artists, representing twelve countries. These prints were passed upon by a jury which selected 306, the work of 184 artists.

The selections were placed on exhibition March 18th, and attracted much attention. The Print Club purchased for the Museum twenty-seven prints, in addition to those secured through awards; and a local Hungarian organization, the Magyar Club, purchased six more by Hungarian artists, which were also presented to the Museum. The Museum's Educational Department purchased six and individual collectors of the city added 160 prints to their private collections.

Duplicate impressions were sold

from forty-two subjects, a record of nine each having been credited to two wood engravings by Paul Molnar of Hungary, while "Les Girls" by the Frenchman, Goerg, reached a total of ten. Leo Mayer and George Gross of Germany sold seven each of their subjects, "Maler und Malerin" and "Street"; Clifford Webb of England nearly equaled them with six of his "The Sea Shore"; while Henry G. Keller of the United States sold a total of twenty-one prints from his three lithographs.

Although the exhibition was largely modern in feeling, there was a wide range in character of work.

VICTORIAN ART IN LONDON EXHIBIT

LONDON.—A Victorian exhibition—the first important one of its kind—is to be held in the Mansard Gallery, 196 Tottenham Court Road, W., during June and July of this year, reports the London Daily Telegraph. In view of the present popularity of many of the typical early Victorian pieces, it is anticipated that this collection will prove of considerable interest.

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STROGANOFF SALE BRINGS HIGH BIDS

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ant Poussins, including the widely known "Bacchante," drew an offer of more than 20,000 marks (\$4,998), wherefore, this item was withdrawn. Two decorative pictures by Boucher were likewise withdrawn inasmuch as only 50,000 marks (\$19,040) was offered for them, 20,000 marks (\$4,998) under the minimum set.

Goudstikker captured Cranach's highly praised "Adam and Eve" for \$7,000 marks (\$11,186), while Jacob van Ruysdael's "View over Haarlem" brought 60,000 marks (\$14,280), as the result of spirited bidding. Six wall paintings by Hubert Robert brought altogether 151,000 marks (\$38,080).

Romney's splendid portrait, "Countess Woronzoff," went for the comparatively low price of 50,000 marks (\$11,900) to an English buyer, while Rubens's "Rosenkranz" was sold for 25,000 marks (\$6,188) to the Berlin art firm of Blumenreich. Van der Neer's "Night Landscape" went for 10,500 marks (\$2,499), and Greuze's charming portrait of a child of Count Stroganoff's realized 28,000 marks (\$6,664).

As a prelude to the sale Princess Schergatoff-Stroganoff of Paris wrote a letter to the Lepke firm protesting against the auction of the St. Petersburg collection, as it is called.

"This collection remains entirely my property," the Princess wrote indignantly. "The Soviet republic has taken possession of this collection in a way that sets at defiance every principle of international law."

She threatened in her own name and "in the name of my legal heirs" to make the buyers responsible for any harm done to the pictures "they thus illegally acquire."

On May 13, the second and final day of the sale, French furniture, sculptures and bronzes brought more than 300,000 marks (\$120,000), most of the pieces being bought by the Brothers Seligman of Paris.

The highest price was 64,000 marks for a marble statue of Cupid by Falconet. Houdon's busts of Diderot and Voltaire were bought by Americans for 45,000 and 26,000 marks respectively. The sum of 30,000 marks was given for an ebony table with gilded bronze ornaments; 26,000 for two Louis XVI tables; 29,000 for a desk by Dubut, and 19,000 for a desk by Boudin.



"LE CONVERSATION"

By CHIRICO

Included in the exhibition of paintings from the Chester Dale collection, now on view at the Carnegie Institute in Pittsburgh.

Modern Art in Berlin Auctions

BERLIN.—On June 6, Ball & Graupe will sell at auction the property of Dr. Emden of Hamburg. The main asset of this collection are German and French masters of the XIXth century. There are included eight landscapes by Sisley which emanate from the Pearson collection of Paris, several large paintings by Pissarro, two landscapes by Courbet, a large still-life by Gauguin, a landscape by Corot dated 1858, a painting by van Gogh from his Paris sojourn and a still-life by Fantin-Latour. Noteworthy German paintings are by Feuerbach, Trübner, Spitzweg, Böcklin, Eysen, Thoma and Liebermann.

The collection also contains German faïences and silverwork from

the XVth-XVIIIth centuries. The former include specimens from manufactures rarely appearing on the market; the latter comprise baroque tankards from Hamburg and Danzig.

On June 10 this same firm will sell at auction the collection of Willy H. Streit of Hamburg, featuring paintings from the XIXth and XXth centuries by such artists as Boudin, Daumier, Courbet, van Gogh, Sisley, Cézanne, Picasso, Derain, Ziem and others.

In the fall of 1931 paintings, sculptures, furniture and tapestries largely of XVIIIth century provenance and coming from the collection of Prince Friedrich Leopold of Lugano will be sold at Ball & Graupe's.—F. T. D.



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Carnegie Shows Paintings From Dale Collection

(Continued from page 3)

are grouped together. In the center is Picasso's "Classical Head," one of his famous portraits of Madame Picasso, done in thin oil. Nearby is a "Portrait of a Girl" by Derain, which is good representational art with a moderate tinge, and roundabout are characteristic still lifes by Matisse, Braque, Duf, and Derain, who, incidentally, is the only painter honored with more than one canvas. The gay study of glossy red and green fruits and flowers by Dufresne is thought to surpass his canvas which won the third prize at the last International.

Other still lifes, of which there are sure to be a number in any representative showing of School of Paris painters, are by de Warquier, Ceria, Jean Joveneau and Auguste Chabaud, the last of which is done in the manner of the early nineties, while Joveneau's is distinctly two dimensional and very obvious in its rhythmic composition and color tonality.

What is particularly striking in the work of the younger men is the absence of freakishness. There is apparent what Academicians might call a tendency to "normalcy." In fact, the huge powerfully executed nude by Gluckmann is as classic in intention as a Rubens. Nor is Oudot's strong and well painted market scene noticeably modern. Kvapil's "Landscape" depicts most realistically a wide stretch of water, and Quize's landscape is hauntingly lovely. Then there is a typical and delightful Pascin with all his subtleties of nuance. Menkes' subtle art is concealed in the apparently simple portrait of a seated woman, while the better known Lhote and Vlaminck are seen in characteristic works.

The painters who take the greatest liberties with naturalism are men like Lurcat, whose stylized "Big Cloud" with its severe and geometric composition, has a fantastic appeal. Gromaire's "The Glass Dealer" is a cubistic performance with a tight perspective, showing a woman in a sort of ice-cream cart. "The Conversation" by de Chirico is another interesting and most successful composition with the forms solidly built up in careful relation to each other. Modigliani's "Woman in Black" shows his superb use of characteristically elongated forms. Soutine, as might be expected, shows capricious distortions in his "Portrait of a Boy," and Marie Laurencin's pallid green



"MARCHANDE DE GLACES"

By GROMAIRE

Included in the exhibition of paintings from the Chester Dale collection, now on view at the Carnegie Institute in Pittsburgh.

and rose "In the Park" presents one of her usual groups of sloe-eyed, noseless bits of femininity.

Of the other painters included, Eugene Zak is one of the most notable in the whole show with a toned-down portrait of a cadaverous nun, the edges and folds of her garments, her hands and the book she holds all outlined with "primitive" precision. Pruna, who is another who has won a Carnegie International honor, is represented by a fantastic and ultra-sophisticated "Harlequin with a Tulip." Gen Paul, who is one of the promising younger men, has a landscape, "Along the Loing," intense, but troubled in the laying on of the paint.

TAYLOR TO GO TO WORCESTER POST

PHILADELPHIA—Francis H. Taylor, for four years curator of medieval arts and editor of publications of the Pennsylvania Museum of Art and latterly curator of the Rodin Museum here, has accepted the directorship of the Worcester (Mass.) Art Museum, effective June 1, writes a special correspondent to the *New York Times*. Mr. Taylor recently received a Guggenheim fellowship.

Detroit Receives Founders' Gifts

(Continued from page 3)

seti and his Son, Teodoro." Sassetti was the patron who gave Ghirlandajo the order for his frescoes in St. Trinita, and presumably this was painted during the same period as the Detroit portrait. In this the identity of the sitter has not been determined, but the head is probably of a donor of some religious gift, possibly from lost frescoes in St. Croce in Florence or in Rome, of both of which we know. Whatever its origin, with its vigorous painting and fine design it is curiously modern in feeling.

Another gift from the Founders Society is a group of ten prints by Edvard Munch from the exhibit which was recently held here. Munch is one of the pioneers of modern painting whose influence in central Europe particularly has been strong in the direction of the simplification and powerful design which have come to characterize the modern German school.

The print department was further enriched by a set of twelve lithographs of New York by Glenn Coleman.

From the Founders Society also, the American department has received a portrait of William Barton Rogers by William Morris Hunt (1804-1879). The technique of this portrait is decidedly French, its thick impasto and rich painter's quality contrasting with the thinly-painted portraits of the English

tradition which were produced in the country during the XVIIIth and early XIXth centuries. Although the work of this important painter of the mid XIXth century is to be found in few museums, the Art Institute is fortunate in owning, in addition to the newly acquired portrait, an excellent genre of his entitled "The Ball Players."

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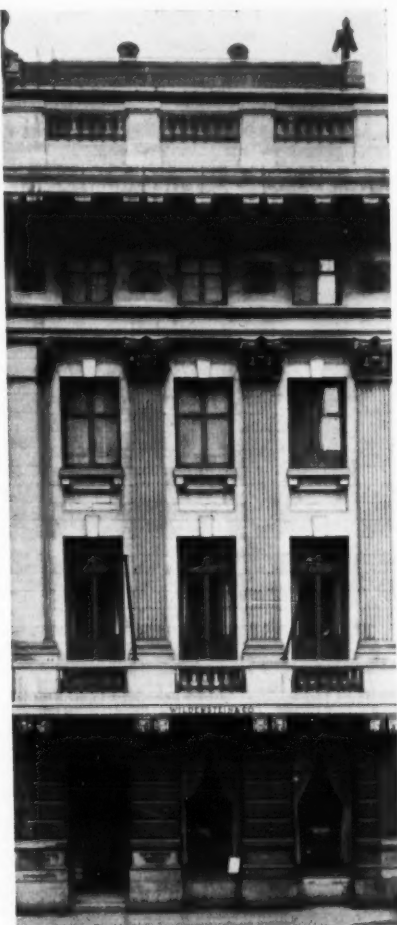
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National Art Galleries to Hold Two Notable Sales

The National Art Galleries, which recently opened headquarters in the Rose Room of the Hotel Plaza, Fifth Avenue and 58th Street, and has since conducted a number of important and notably successful sales, during the coming week will hold an auction of paintings by well known masters and another comprising English, French and Italian period furniture. Exhibition will begin on Sunday, May 24, from 2 to 5 P. M. and will continue daily from 10 A. M. to 6 P. M. until the time of sale. Catalogs will be sent on request.

The paintings, which are being sold by order of Dr. Eric Carlberg in dissolving his partnership with Mrs. R. T. Wilson, will be sold at 8:15 on Wednesday evening, May 27.

The furniture, which will be dispersed at 2 o'clock Thursday afternoon, May 28, is the property of Mr. Ernest Brothers with additions from other sources.

The paintings number an interesting group of sixty-four canvases, including examples of the English, French, Dutch and early American schools, with a few works by Italian and Spanish masters. There is an especially fine representation of English XVIIIth and early XIXth century art, including both the portrait painters and the landscapists. Probably of outstanding interest in this group is Gainsborough's "Portrait of Hugh Hemingway" painted during his Bath period, and coming from the collection of M. Walker, Esq., of Bristol, England. Other striking examples of vigorous characterization in male portraiture are found in such works as Zoffany's depiction of George III, Joseph Highmore's "Sir Jeremiah

Briand," authenticated by W. Roberts of London, Hone's striking portrayal of the famous actor David Garrick, Sir William Owen's "Portrait of a Man With Dog," and Downman's colorful depiction of the Hon. Robert Grosvenor in a red coat. Opie's delightful "Master John Allerton," Cote's "Portrait of a Lady" from Durand-Ruel of Paris and Sir Peter Lely's "Portrait of a Lady" reveal the more delicate treatment brought to depictions of women and children. Of especial interest in the small group of sporting subjects is the "Point to Point Race at Hereford," exhibited at the Royal Academy in 1874. Among the interpreters of nature we have Shayer's "Scotch Landscape with Figures," Richard Wilson's Italian scene from the collection of General H. Bishop, and a "View at Norwich" by Crome.

The early American group is also unusually representative, including such interesting works as Rembrandt Peale's "Amelia Levering of Baltimore," Ralph Earl's "President Madison," Copley's "Portrait of a Gentleman" from Arthur Tooth & Sons, London, and Charles Willson Peale's "Portrait of Mrs. Lewis Nicola," wife of the well known officer on Washington's staff during the revolution. Russell Smith's "View of the Shenandoah Valley" is signed and dated 1846.

In the French XVIIIth century group, the "Portrait of a Gentleman" by Drouais, from the collection of the Hon. Mrs. de Beaumont, is especially fine, while two large flower paintings by Monnoyer display exquisite decorative quality. An early French work by Lambert Lombard is a "Mater Dolorosa," from the collection of his Grace, the Duke of Leeds of Hornby Castle. By Le Nain is a "Portrait of

a Boy" from Foulkes of London and the collection of Sir Robert Abry.

Dutch art of the XVIIIth century is represented by such interesting works as Nicholas Berghem's signed "Landscape with Figures and Shipping," by a characteristic flower painting by van Os and by a signed and dated Ravesteijn portrait. Other especially important works included in the sale number two companion portraits by Goya, depictions of Ferdinand VII of Spain and his wife, from the collection of Louis Mantes of Toledo. A few examples of the Italian school include a "Madonna and Child" attributed by Osvald Siren to Jacobello del Fiore. By von Lampi, the Austrian XVIIIth century artist, is a "Portrait of a Gentleman in a Red Coat" from Baron von Gutmansthal's collection.

The furniture in the sale is predominantly English and especially rich in items of the Sheraton, Chippendale and Georgian periods. One of the most noteworthy pieces is a Sheraton mahogany breakfront bookcase with secretaire in which the lower part is fitted with two solid paneled center doors, two end doors and three drawers, and in which the upper part shows two glass paneled and latticed center doors, two end doors and a moulded base and top. Another interesting Sheraton specimen is a mahogany tambour top desk in which the tambour top encloses pigeonholes and small drawers. In the Sheraton section there are several shaving mirrors, an octagonal table, a two-tier whatnot, a dressing-table, a screen chair, a sideboard and a sideboard desk.

Amongst the Chippendale furniture there will be found various mahogany tables of the tripod or drop-leaf types, etc., chairs, a dressing-table, a slant desk and a bookshelf. Particularly desirable are several wall mirrors in finely carved frames of rocaille. One bears a cartouche and scroll leaf design, enriched with Chinese male head motives, while another is orna-

A. D. A. L. Golfers in Fine Form

Despite the inclemency of the weather, the first golf tournament under the sponsorship of The Antique and Decorative Arts League, which was held on May 13, was a success. The Bonnie Briar Country Club, the scene of action, saw the some forty-odd members literally wade their way through the morning and afternoon rounds. Mr. Edward P. O'Reilly of the Plaza Art Galleries, who is the chairman of the League Golf Committee, expressed himself as being well satisfied. He felt that the good-fellowship aimed at by the League was realized by the large number who turned out for the occasion, and that the affair could now be looked on as an annual occasion.

Although the wetness of the fair-

mented with a scroll and floral design, with a sheep and lamb decoration in the center.

Of the Georgian examples a rosewood drop-leaf work-table, made around 1800, is fitted with two drawers and has four outstretching legs with brass shoes.

Two outstanding Queen Anne items are a walnut secretary bookcase with moulded cornice top and shaped legs and a walnut lowboy dressing-table. The latter, which still displays its original brasses, is of the Cyma-curved apron style on cabriole legs with spade feet and is fitted with two small drawers and one long one. In addition to the English types of furniture, there are a number of Renaissance and baroque pieces and a Louis XV gilt settee and two Louis XV needlepoint chairs.

As miscellaneous oddments there might be mentioned an antique Herati and an antique Sharistan rug, a small collection of pewter, various fine covers and handsome pillows as well as several examples of Meissen and other German porcelains.

ways and the soggy of the green did not make for low scores, there were several cards handed in which well attested to the fact that art men can play golf. Of the numerous prizes offered one was an attractive XVIIIth century water color of the French school, which went to Mr. Roy Grosvenor Thomas for his low gross card of 92 for the morning round. The prize for the low net in the morning round was won by Mr. M. Kilmartin's remarkable score of 73.

In all the competition, only one the resulted. This occurred when Mr. Harold Ehrlich and Mr. John Costikyan both turned in a score of 83 for the low gross in the afternoon round. The low net for the afternoon round was won by Mr. Bertram Newhouse, who bettered Mr. Kilmartin's morning round of 73 by one stroke. The other prize winners were Mr. William H. O'Reilly, low gross for 36 holes with 184; Mr. Samuel Turnes, low net for 36 holes with 183; Mr. William C. Wolf, second low gross for 36 holes with 204; and Mr. Robert Engler, second low net for 36 holes with 187. The consolation prize was allotted to Mr. Harold Holt for his 36 hole score of 242. In addition there were two "guest" prizes offered, and these were won by Mr. Arthur Place and Mr. L. Bresnahan.

Because of the exceptional success of the first tournament, it is planned that another will be held some time in June. And to further the interest already evinced The Art News expects to donate a silver cup, to be known as The Antique and Decorative Arts League Golf Cup, competition for its permanent possession to begin next year. Until the same man wins it three times, it will remain at the League's executive offices, with the inscription of the winner's name and the year in which he won it.

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MUSEUM ACQUIRES ANCIENT RELIEFS

By M. S. DIMAND

(In the April Bulletin of the Metropolitan Museum)

Through the courtesy of the Berlin State Museums the Metropolitan Museum of Art has been able to acquire two important examples of Babylonian wall decoration of enameled brick from the Procession Street. They are now being shown in the loan exhibition of the ceramic art of the Near East in Gallery D 6. These two panels and others of the same kind now in Berlin were put together by German experts from thousands of fragments found by German excavators in Babylon in 1899. The reliefs convey to us a picture of the decorative splendor of Babylonian architecture and the technical skill of Babylonian artists in the time of Nebuchadnezzar II (604-561 B. C.). To this king of the Neo-Babylonian Dynasty Babylon owed some of its finest temples and palaces. . . . The walls of the gate, about forty feet high, were built of brick and richly decorated with numerous rows of animals, such as bulls and dragons, in relief covered with polychrome enamel. On the same mound, Koldewey found ruins of the Procession Street of the god Marduk, which passed through the Ishtar Gate and finally led to Esagila, the temple of Marduk. The walls of the Procession Street were adorned with friezes of large lions (the animal of the goddess Ishtar) bordered by a band of rosettes. There were about sixty lions on each side of the street. The friezes were composed of bricks enameled in white, yellow, light and dark blue, and green (originally red), with black outlines. The lions, which are in relief, are either white with yellow manes or yellow with green (originally red) manes on a turquoise blue or a dark blue background. The panels acquired by our museum belong to the former type.

These brick reliefs, excellent examples of the monumental style of Babylonian art, are of great importance in the history of ceramic art. The technique of glazing bricks for wall decoration was practiced early in Assyria, examples of the XIIIth century B. C. being known to us from excavations at Ashur. But in all these monuments the enameled surface was flat, whereas in Babylon the technique of enameling was carried to such perfection as to allow a combination of relief and enamel painting. The colors of the enamels, thanks to the dry soil of Babylon, are still well preserved on many fragments and appear—especially the turquoise blue—in their original brilliancy and freshness.

The exact method by which these colored reliefs were made is not known, but we may assume that the artists worked from a model from which separate molds for each brick were made. The bricks were baked, the outlines of the design were then painted in black and filled in with colored enamels, and the bricks were fired again. To guide the builders in assembling the pictures on the wall, the bricks often have numbers or marks. They sometimes show enamels in three colors which, owing to the great skill of the Babylonian craftsmen, do not flow into each other. The colored enamels are opaque and of great firmness and seem to contain lead and oxide of tin. Tin glaze was probably an invention of the potters of Mesopotamia. The earliest specimen of tin glaze appears on fragments of a vase found by Andrae in Ashur and is assigned by him to about 1300 B. C. The progress made since that time in the mixture of the chemicals forming the colored enamels and in firing enabled the Babylonian artists to venture into the field of architectural decoration on the large scale exemplified by our two lion panels of the XIIIth century B. C.

RECENT AWARDS GO TO THIEME

Anthony Thieme of Boston has been awarded the purchase prize offered by the Tenth Annual National Art Exhibit held in Springville, Utah. This is the second award of this nature for Mr. Thieme within the present month, "The Wharf" winning a similar prize at the Twelfth Annual Exhibition of Painters and Sculptors at the Los Angeles Museum.



"HEAD"

By DERAINE

Included in the memorial exhibition of the collection of Miss Lizzie P. Bliss, now on view at the Museum of Modern Art.



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Americans Eager Bidders at Sale Of Rahir Books

PARIS, May 9.—America was well represented among the leading bibliophiles of the world at the closing session of the second sale here of the famed Edouard Rahir library reports The New York Sun. The total of the first two sales was \$720,000. The third and final sale will be held next season.

The highest price in the second sale was \$19,200 for a first illustrated edition of *Chroniques de St. Denis*, Paris, 1493, for which the last recorded price in France was \$400 in 1870. It was purchased by Maggs of London.

A French collector paid \$16,000 for a first edition of *Hypnerotomachia Poliphili* by Francesco Colonna, Venice, 1499, considered the finest Italian book of XVth century.

Dr. Rosenbach, American collector, paid \$6,000 for a first edition of an Italian translation of *Fasciculus Medicinæ*, Venice, 1493.

Another American purchaser, understood to be the Metropolitan Museum of New York, paid \$10,400 for "Grandes Heures de Verard," a magnificent copy with numerous wood cuts, printed in Paris, 1490.

GALLERY NOTE

George Hewitt Myers, President of the Textile Museum of the District of Columbia, will spend July in France where his address will be Chateau Poillé, Marçon, Sarthe, and expects to be in Paris from time to time. His interest is in Eastern Textiles.



"WARRIORS OF DARIUS" FROM THE PALACE OF PERSEPOLIS
This fine example of Achaemenid art has been acquired by the Louvre.
Photograph courtesy of M. & R. Stora of Paris.

LOUVRE ACQUIRES PERSIAN RELIEFS

PARIS.—The Musée du Louvre in Paris has just acquired two very important specimens of Achaemenid art. These are two large marble reliefs from the famous Palace of Persepolis. The first depicts two warriors of King Darius, who are dressed in flowing robes and have a high head-dress and carry a spear in both hands. This relief can be compared as to style and conception to the well known enameled brick "Frieze of the Archers," from the Palace of Darius I at Susa and now in the Louvre. The other relief which we illustrate on page 19 shows a priest, probably in charge of sacrifices.

PICTURES SOLD IN LONDON AUCTION

LONDON.—The sale of modern pictures and drawings, belonging to Mr. Malcolm R. Aird, Mr. W. H. Woodward, Mr. R. Walter and others, at Messrs. Christie's on May 1 brought a total of £2,550 19s. 6d., reports the *Morning Post*.

E. Boudin's canvases, "Trouville: a View of the Quay and Town from the Sea," 1882, and "L'Alée Verte a Bruxelles," 1871, fetched respectively £199 10s. and £105 (both Mitchell); "Salachan," by Sir D. Y. Cameron, £105 (A. de Casseres); "Orante" and "Bachante," two panels painted in 1907 by Sir L. Alma-Tadema for Sir John Aird, £157 10s. (Mitchell); "Children Playing on the Seashore," by B. J. Blommers, £99 15s.

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Exhibitions in New York

PAUL O'HIGGINS

Levy Galleries

The easel paintings of Paul O'Higgins comprise the last of the exhibitions by School of Mexico men which Frances Flynn Paine has organized for the Levy Galleries. O'Higgins does not sound Mexican and is not. Mr. O'Higgins is a young American who went to Mexico in 1924 and served as an apprentice to Diego Rivera for five years, grinding colors, plastering and painting details in the great Mexican mural decorations in Mexico City. That Rivera thinks highly of him and expects what he calls "the greatest results" from him is evidenced by a telegram sent on the occasion of the opening of the exhibition.

Naturally, Mr. O'Higgins' subject matter for the most part reflects the artist's proletarian outlook. "Worker Reading," "Bricklayer," "Lawbreaker," "Brakeman, New York," "Truck Drivers," "Lockout" and "Workers, New York," are some of the titles. Most of the canvases are small in size and in general this painter has a leaning toward a light greenish grayed yellow with a certain amount of pink. Furthermore, his work is honestly built with marked precision. One fancies that "Fonda," which shows three Mexicans in a cafe, is an earlier work than the rest, although "Plaza" in the place of honor and lent by the Mills

College Museum in California is also particularly ambitious and done with a different palette than the more recent offerings. There are several landscapes, while "Eva" is an uncommonly interesting head in the greenish yellow and the flesh pinks already mentioned, with the forms reduced to their simplest equations.

FEGA BLUMBERG

Neumann Galleries

At the third exhibition of the work of Fega Blumberg held by Mr. Neumann of the New Art Circle, the first exhibition having taken place in Berlin in 1919, one senses in this vigorous Russian painter the influences of her husband, Benjamin Kopman, of Rouault and of the cult of childlike naïveté. If proof were needed that she knows exactly what she is about, there is the thoroughly controlled still life, "The Potted Plant," with no obtrusive distortion whatsoever, or "The Organ Grinder," which is so vitally rhythmic and done at white heat. In certain of the canvases the intention has been to convey some naked weird emotion. In the strange picture with the lurid sky and cowering, misshapen, somehow disintegrating cows, there is the terror of nightfall. In the scene with a woman of the soil driving a full uddered cow back to the shed in the gloaming the isolation of the two is

PORTRAITS BY OLD GERMAN MASTERS AT FLEISCHMANN'S

MUNICH—In celebration of the 125th year of its existence, the Fleischmann Gallery in Munich, Maximilianstrasse 1, will open on June 1 an exhibition of portraits which will prove of international interest. The exhibition is to be called "The Portrait in the German Renaissance," and will include fine examples of the work of Lucas Cranach, Bartel Bruyn, Wolf Traut, Brosamer, Wertinger, Schaffner, Martin Amberger, Faber von Kreuznach, Hans Maler, Ostendorfer, Gertner, Schoepfer and others. The signed "Portrait of a Young Woman," painted by Hans Mielich in 1540, which will appear in this unusual exhibition, was produced last week on the first page of THE ART NEWS.

starkly emphasized. "Council of Men" and "The Fish Vendors" are other haunting, unfathomable communications. In the picture of a blotched horse coming down a road pristine unsophistication has been deliberately sought.

PAINTINGS OF FLOWERS

Downtown Gallery

Appropriately to this season of the year, the Downtown Galleries have assembled a collection of forty-one paintings of flowers, including work of invited artists as well as that of the well established associates of this distinctive organization. With canvases such as Georgia O'Keeffe's "Apple Blossoms," in delicate mauve and white and Maurice Sterne's rich hued "Purple Flowers," the vigorous, independent note is struck. Max Weber's "Cosmos," though seemingly simple, is intricate in color pattern. Pop Hart's "Buying a Buttonhole Bouquet" is a brilliant piece of painting. Julius Block has a study of compactly organized, sturdy life-like zinnias. "Tulips" by Pollet is another canvas which will be appreciated by connoisseurs. Glenn Coleman makes a decoration of bergamot. Anne Goldthwaite's well designed "Blossoms" with its soft big blossoms and spread out leaves is one of the best pieces in the show. Nan Watson's "White Roses" is another notable canvas, showing this artist with a special tenderness for flowers. Among the other painters represented are Marguerite Zorach, Walkowitz, Sidney Laufman, Alexander Brook, Stefan Hirsch, Frank London, Marjorie Phillips, Ralph Flint, Henry Strater, Dorothy Varian, Ada Gabriel, and Iasmi Doi, a Hawaiian, whose drawing is most sensitive.

Dr. Valentiner Makes Statement Concerning Bust

Dr. W. R. Valentiner, director of the Detroit Institute of Art, according to the *New York Times*, has decided that a marble bust purchased in Italy six years ago by Edsel B. Ford and presented to the Institute was not the work of Mino da Fiesole, as at first supposed. The bust has been returned to Italy.

"I recommended the purchase of the bust to Mr. Edsel Ford in 1925 and he then gave it to the museum," said Dr. Valentiner in a signed statement. "It was endorsed by Dr. Bode, the greatest connoisseur on Italian sculpture, and by de Nicola, the former director of the Museo Nazionale in Florence. The price, however, was only one-fifth of the value mentioned in the *Art Digest*. After the bust had been here for some time I myself came to the conclusion that it was not of the period, and I arranged to exchange it for an important object which is now on exhibition in the museum, the dealer making good the purchase price of the bust."

GALLERY NOTE

Mr. and Mrs. Valentine Dudensing, who on April 10 sailed on *The Lafayette* and have been busy for the past month buying pictures in Paris, have now gone to Le Tonquet, where they have a villa.



"Interior of Sheepfold" by Jacques
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MUSEUM BEQUESTS

The Museum of Modern Art has been extraordinarily fortunate in the superb nucleus for its future collections which comes to it through the Bliss bequest. The qualitative standards which these XIXth and XXth century masterpieces almost automatically establish, are certain to have a powerful effect upon the purchases and acquisitions of years to come, weeding out unmercifully any third and fourth rate distillations of talent, dressed though they be in the most beguiling of the latest Paris fashions. The Bliss bequest forms, indeed, an aesthetic touchstone for future trustees and directors which, through the spiritual influence inherent in great art, cannot but exert a powerful influence upon the growth and character of the institution as a whole.

Many of our smaller museums have not been so fortunate in their heritages, and in some cases the hit or miss benefactions of well meaning friends have in the very beginning created a mediocre standard which it has been hard to live down. It is true that within recent years, museums have made courageous efforts to weed out isolated works whose inherent meretriciousness have been the subject of general critical attack. But the root of the matter lies deeper than this—in the mass of second and third rate old masters and modern works which, though outwardly innocuous, have been the natural aftermath of a false aesthetic start. The wrong nucleus for a museum collection tends to defeat the inner purpose of the institution from the very beginning, and, communicating its spiritual inertia to visitors, results in but another of those cultural deserts where earnest citizens spend dreary hours in a vain search for aesthetic manna.

With no works of the first water to serve as aesthetic touchstones, such



"STILL LIFE"

Included in the exhibition of paintings from the Chester Dale collection, now on view at the Carnegie Institute in Pittsburgh.

By DERAIN

RECENT BOOKS
ON ARTLE MEUBLE FRANCAIS
D'APRES LES ORNEMANISTES

By COUNT DE SALVERTE
Published by G. VAN OEST, Paris

When M. Van Oest asked Count Salverte to write a book on French furniture, beginning with the reign of Louis XIV to the time of the French revolution, this scholar and connoisseur threw himself into his task with an ardor which seems, apart from his enthusiasm for his subject, to have been induced by an intuition that his days were numbered. In a short foreword his wife tells how a year ago last September he jubilantly pronounced the book finished. All that remained to be done was rereading, final classifications and preparation for the printer. Owing to his death this was done by his close friend, M. Macon.

This handsome large volume is a typical Van Oest publication in big type with copious illustrations, there being fifty-seven plates in all, usually with two or three drawings to each. The designs, chosen to show minutely step by step the evolution of the styles in furniture under the Louis were chosen by the author after thorough research among old publications and original sketches in the national archives. Indeed, so successful has he been in finding just the right illustration, so complete the progression from one variation in style to another, that one feels almost as if one were looking at a "movie" with long explanatory captions. Biographical material, although sufficient, is scant, owing to the fact that all information ascertainable has already been published regarding outstanding figures like LeBrun, dictator of taste under *Le Roi Soleil*; Pineau, who did so much to create the *gout pittoresque*, or the *rocaille*, as it is more often called, and Delafosse, the exponent of the later *gout composite*, combining with the preceding styles the classical vogue which came in with the excavating of Pompeii about the middle of the century. As for the lesser men, today little is known of their lives.

One important influence, however, has passed into oblivion, undeservedly, in Count Salverte's opinion. This is Jean-Francois de Neuforge (1714-1791), a well known architect of his

day who wrote a *Recueil elementaire d'Architecture* in eight volumes, the first appearing in 1756 and the last in 1780, all of them illustrated with engravings by his own hand. This artist, says our author, wished to apply to the furniture of his time the motifs to be found in Greek, Roman and Egyptian architecture. Although his designs are massive, geometrical and cold, they have an "undeniable character of nobility. If some of them seem to herald far in advance the archaeological imitations of the First Empire, others remind one of the imposing *grande siecle*. And especially have they the merit of suggesting a great many original ideas to other artists." His motifs have been imitated, says Count Salverte, not only by Delafosse, Boucher fils, Laloue, de Fay and Belanger, but by foreign designers. What is more, he seems to have been the first to furnish cabinet-makers with spindle-legged chairs on which vertical or oblique ribbing is used.

With the term *gout moderne* interspersed throughout the text, meaning at first the then revolutionary *rocaille* and later the equally subversive reversion to classical motifs, the reader cannot but be reminded of the *gout moderne* of our own age, where again he recognizes the innate French invention, finding direction in its own authoritative good taste, its demand for good craftsmanship and an ingenuity which meets the requirements of the *raison d'etre*. When women began wearing enormous *panniers*, chairs were made to fit the *panniers*, the *consoles en retraite*. As for *sophas*, the Turkish ottoman suggested all sorts of seats and couches to the nimble French mind. In this connection it seems that the good Roubo in his book states that he does not know why a certain type of "love seat" was called a *paphos*. It was undoubtedly because Venus, according to the fable, was born in a town by this name on the Isle of Cyprus. Bathtubs, it is learned, even in the last years of the reign of Louis XV, were usually humble wooden buckets. At this time, according to the *Encyclopedie*, "they were used by fastidious persons in cities when they were obliged during the winter to take a bath when 'indisposed' or for some other reason." Copper bathtubs, however, came to take their place, often disguised as beds. In fact, some of them in their magnificence as separate articles of furniture were not unworthy to grace a drawing-room.

Then, too, the Gallic fondness for romantic appellations comes out. Today the big French couturiers designate each creation with a special name: *clair de lune*, *mystere*, *lys*. In the XVIIIth century, in addition to the *paphos* just mentioned, there were *bergères d'obligeante*, *canapes à confidentes*, *lits à la duchesse* and *bonheur de jours*.—E. W. P.

OBITUARIES

LEON WANNIECK

The German weekly *Weltkunst* reports that the well known art dealer, Léon Wannieck, recently died in Paris at the age of fifty-six. Wannieck had suffered for a number of years from ailments contracted during his long residence in China and from his many journeys to that country undertaken despite failing health. After the death of his nephew, whom he had selected as his successor in the business, Wannieck's health began to decline. Indeed his grief over this young man, who was stricken some six months ago on his trip in China, contributed greatly to his death.

Like most Europeans who deal in Far Eastern art Wannieck began his career as a collector. In 1903 he established himself as a dealer in Chinese art in Pekin and in 1908 went to Paris, where he opened galleries first in the rue d'Enghin, and in 1912 in larger quarters in the rue St. George. Before the war and its inevitable effect upon importing opportunities, Wannieck made four journeys to China. In 1919 he again resumed his visits to this country and in 1923 brought back a fine collection of ceramic examples of the Tang and Sung periods and fine bronzes of the Han and Chou epochs from the interior. His last journeys to the East were undertaken in 1928.

Wannieck was particularly fortunate in having his period as a dealer in Chinese art coincide with a great increase in public interest in this field. His every import from the Far East was anxiously awaited by collectors. The highest point in his career was reached between the years 1922 and 1928, during which period Wannieck became the leading Chinese art dealer in France, no other gallery being able to boast a collection equal to his. And today even, the holdings of this firm are remarkable. We understand that M. Wannieck's widow will continue the business.

Wannieck was not only an enthusiastic admirer of Chinese art but an excellent judge of the early periods, especially.

MERTON CLIVETTE

Greenwich Village lost one of its most picturesque characters in the death of Merton Clivette on the afternoon of May 8. His flaring mustachios, Buffalo Bill hat and lithe, erect carriage made him a conspicuous figure wherever he appeared. For years he ran a curio shop at 1 Sheridan Square, and in 1927 an exhibition of his portraits and other paintings at the New Art Gallery brought him conspicuously to the attention of New York gallery-goers. It was generally supposed by many that he had suddenly burst into paint, but the fact is that he had studied painting with Chase, La Farge and others and sculpture with Rodin.

To the surprise of many also, Clivette was only 62 years of age. He was born in Wisconsin on June 11, 1868, and although he himself has been known to acknowledge that he was "a superb Baron Munchausen," he undoubtedly in his youth knew Indians and highwaymen. He was at one time or another tight-rope walker, acrobat and knife juggler—six knives at a time, it is mentioned. Whether he actually did have two hundred knife and bullet wounds in his back has never been definitely ascertained.

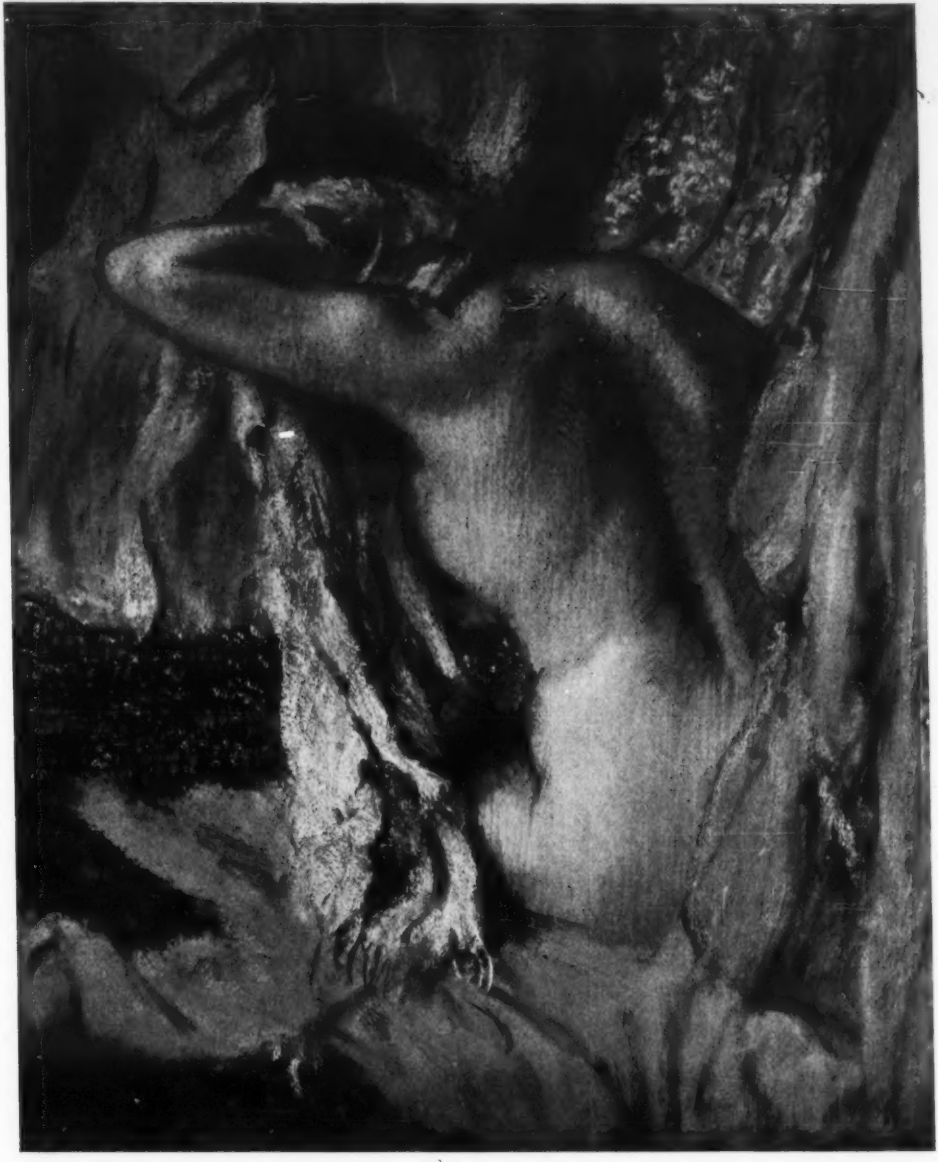
Clivette invariably referred to himself as a genius. He claimed to have written forty-five books on philosophy, business, politics, literature and music, to have crossed the ocean thirty-two times, to have been a political agitator in the Far East and, as a psychic, to have been consulted by Queen Victoria, King Edward, Lord Kitchener, Gladstone and other notables.

Clivette is survived by his wife, Mrs. Catherine Parker Clivette, who is President of the Society for the Prevention of Unjust Convictions and of the Greenwich Village Historical Society, and by a daughter, Miss Juanyta Clivette.

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"THE LAUNDRESS"
By DAUMIER
Included in the memorial exhibition of the collection of Miss Lizzie P. Bliss, now on view at the Museum of Modern Art.



"AFTER THE BATH"
By DEGAS
Included in the memorial exhibition of the collection of Miss Lizzie P. Bliss, now on view at the Museum of Modern Art.

BERLIN LETTER
by Flora Turkel-Deri

The well known firm of "Altkunst," for many years located on Unter den Linden, has just transferred its show rooms to Bellevue-strasse 6 in the art dealers' district, and no better setting could be found for its splendid array of antique works of art and interior decoration. First of all, the decorative quality of tapestries is demonstrated in the exquisite specimens that cover the walls of the high, well-lighted rooms. There is nothing like such hangings to achieve an effect of grandeur and festivity. Among the most important examples is a series of Aubusson tapestries depicting hunting scenes, Brussels Gobelins rendering episodes from the War of the

Spanish Succession and fine pieces of verdures in rich floral patterns. The furniture assembled in these rooms ranges from the XVth to the XVIIIth century and includes choice specimens from Italy, France, England and Germany. Only the very best objects have been chosen for display, and the ensembles thus created are particularly harmonious. There are further shown the various smaller objects of decoration that are indispensable to make period interiors truly characteristic of their time and to give them a livable atmosphere. High-class Italian bronzes, superb glass, English and French silver, intricate amber work, porcelains and diverse other fine antique objects are included. Especially noteworthy are several richly patterned specimens of ruby-colored glass, mounted in silver, and a number of large enameled glass cups of German origin. The collection

and arrangement of this rich material is due to Herr Gustav Cramer, art director of the "Altkunst," who, by the way, intends coming to New York next winter with a selection of the firm's most precious property. * * * The spring exhibition at the Academy of Fine Arts is not very stimulating. On the whole it is little more than an accidental accumulation of rather harmless art. In Max Slevogt's paintings, however, the fresh vitality that characterizes his works has remained unwithered despite his fame. Professor Altherr of Stuttgart is represented by a collection of twenty-three paintings which also command respect. It is unfortunate that this artist's striving after symbolical interpretation falls so far behind his power of expression. In these compositions the conception lacks persuasiveness of statement. Max Beckman's new paintings occu-

py an entire room. As New York gallery-goers have had an opportunity to see for themselves, Beckman is an artist who is enterprising and ready to launch out in a fresh direction. In the latest vintage one feels the abstract urge coming upon him, but the force and virility of his art is better seen in several paintings in the individual style one has come to associate with his name. His forms, almost architecturally developed, and his plangent colors hold one by their inner weight and gravity. Earnestness of endeavor is shown in sculptures by Gerhart Marcks. His work is never spectacular. It convinces through the simplicity and honesty with which every inch of the surface is realized. It is truly rotund and sculpture in character. Kaethe Kollwitz has sent two models for a soldiers' cemetery in Belgium which prove that for the true artist there is no limitation because of the medium. Hitherto she has been known solely for her graphic work, and it is amazing to see how well she comes off as a sculptress. In these two

forcefully blocked out figures of a man and a woman are the same emotional power and thoughtfulness that make her art so dear to us. * * * An exhibition at the former Art and Crafts Museum gives an interesting survey of what is being achieved in the line of "photomontage," a term that covers a wholly unconventional artistic manifestation. In Germany and Russia particularly, these compositions, put together of photographic fragments, type arrangements and various colored parts, are an important means of political and commercial propaganda, the success of which is due to the original quality of the work. Although "photomontage" takes its elements from photography, it has to do with art in that it requires a sure feeling for rhythm and the relation of forms and parts. The original idea of rearranging things in a fanciful manner is derived from dadaism and futurism, but whereas these art forms are done in a state of utter relaxation, "photomontage" has developed a very definite language.



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BALTIMORE—The most important collection of authentic antiques offered in Baltimore since the famous Crim sale of 1905, comprising the entire collections of James F. H. Maginn and George W. Bender, will be sold at public auction in the ballroom of the Alcazar in Baltimore, Md., on Thursday and Friday, May 28 and 29. Galton, Orsburn Co., Inc., auctioneers, will be in charge of the sale.

Most of the pieces, which include rare collections of early American antiques, old silver, rare old glass and china, Oriental rugs, and specimens of the handwork of old cabinet makers, are museum specimens, some of them at the present time being on exhibition at the Baltimore Museum of Art.

Included among the outstanding pieces in this sale is a portrait of William Henry Harrison, President of the United States, by Charles Julien Favre. B. St. Menin. Other unusual items are a rare Chippendale lowboy, with reeded corners, ball-and-claw foot; an early American tuck-away table; an Amalou glass vase; a collection of 75 pieces of Waterford and Irish glass; a Simon Willard banjo clock; a Sheraton spade-foot card-table; a Heppelwhite inlaid block-front chest of drawers (a museum piece); a pair of ball-and-claw foot Philadelphia chairs; a Chippendale six-leg sofa with stretchers; a convex mirror with eagle at top and shell at bottom; an armorial Lowestoft from Sir Algernon Tudor-Craig's collection; a round-footed silver tray (photographed in *Maryland Silversmiths*, by Dr. J. Hall Pleasants and Howard Sill), made by Riggs & Griffith, 1816; a collection of China, consisting of Spode, Sevres, Crown Derby, Wedgwood, Staffordshire, Leeds, etc.; a mule-foot cherry high-



"BASKET OF FRUIT"

By GOERG

Recently acquired by Miss Gertrude Underhill, curator of the Cleveland Museum, from the collection of M. Paul Guillaume.

boy; a Heppelwhite swell-front chest of drawers with original handles; an oval top web-foot early American walnut table; a Windsor armchair; an early American walnut gate-leg table; a Governor Winthrop desk, reeded corners, serpentine interior; a Chippendale sideboard with old brasses; an early American walnut cellarette beautifully inlaid; an early American walnut grandfather clock; a pair of Waterford glass astral lamps; a number of pieces of very early English and American silver; a pair of rare old Sheffield coffee urns; old patchwork quilts; Pollard & Aikin hunting prints; Cruikshank prints; hurricane shades and old pistols.

MOLTKE SALE LISTED FOR JUNE

COPENHAGEN.—The collection of paintings belonging to Graf C. F. Moltke to be sold at auction by V. Winkel and Magnussen in Copenhagen on June 1 and 2 is the same aggregation which in 1756 was placed on public view in the Big Hall and Garden Pavillon of Amalienborg and has been there ever since. It has not been enlarged or altered since 1780. From 1804 the collection has been a supplementary exhibition connected with the National Gallery, open once a week only.

The catalog of the collection, which was made by Gerhard Monele, lists all of the pictures in the sale with the exception of a few which have recently been donated to the museum at Copenhagen.

It rarely happens that such a large collection of fine old paintings comes on the market. There are four signed

landscapes by Ruisdael, a signed Hobema, a cowherd by Potter, five works by Teniers, a Rubens ("Satyr with Fruit Basket"), a portrait of an old man by Van Dyck, portraits of children by Greuze, and characteristic work by Bol, Goyen, de Heem, Mieris, Ochtervelt and A. Van Ostade. One of the most important canvases is a portrait of a man by Lucas Cranach.

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PARIS LETTER

by Paul Fierens

The Colonial Exposition opened on May 6. The fine arts are to have their place and an especially notable exhibition will be the "Retrospective of One Hundred Years of Colonial Painting" in the grand hall of the permanent museum of the Colonies, to which M. Jean Alazard, curator of the Algiers Museum, has devoted his special attention. He has obtained loans from the principal French museums and from certain museums outside the country, especially those of Basle and Oslo, which have sent magnificent Gauguins.

Among the important names which figure in the catalog are those of Delacroix, Gros, Chasseriau, Fromentin, Constantin Guys, Barye, Renoir and Cezanne (the latter with a study of a negro). We will write in our next letter of the diverse pavilions of the Colonial Exposition showing the collections of native art.

The Galerie de la Nouvelle Revue Française is showing, under the title, "Indo-Persian Sketches," a remarkable collection of drawings, sketches and water colors which served their authors as points of departure for finished paintings. These tentative manifestations, these jottings and notes have, first of all, the value of rarity, because ordinarily the artist destroys studies of this kind. These sketches also afford interesting revelations of a new phase of Asiatic talent, which is quite close to occidental feeling. Thus we find confirmed the lesson of the so-called "Greco Buddhist" sculpture. Furthermore, certain drawings of a curious perspective and of strange linear finesse seem almost related to the inventions of Paul Klee.

M. Paul Rosenberg is showing in his gallery landscapes by H. R. H. Prince Eugene of Sweden. It is well known that this ruler prefers the title of artist to all his honorary orders. Having dedicated himself to a career of devotion to natural beauty and of interpreting the atmosphere of his native country with infinite suppleness and charm, he indeed deserves to be known as a painter. Prince Eugene has studied in France, in the ateliers of Gervé, Roll and Puvis de Chavannes and has mas-

tered the methods of impressionism. But the language of his work is personal, perfectly adapted to the expression of Nordic sensibility. The effects which Prince Eugene renders most skillfully are those of sky, clouds, rain, wind and that incomparable luminosity of the white night, whose mystery and poetry he renders with great skill.

The varnishing day of the Prince's exhibition at the Galeries Paul Rosenberg was not of an "official character," as might have been expected. The painter welcomed his confreres and friends and mingled with them in an informal way. It was remarked that he seemed more flattered by the presence of the poet, Paul Valéry, and the painter, Georges Braque, than by any other kind of homage.

The brilliant debut of Cossio, a young Spaniard of very lyrical temperament, who is showing a group of vigorous and picturesque marines at the Georges Bernheim Gallery, deserves especial mention. This artist handles his forms so freely that the elements seem to surrender themselves to us in their natural purity. Cossio paints the air, the sea and the sky in their very essence and in all their dynamic beauty. He makes us participate in their tempests and in their primeval frenzy.

The guiches of Survae, shown at the Gallery des Quatre Chemins, prove that after having triumphed over space by a highly personal technique, the painter is now setting out in pursuit of his own freedom.

Many Parisian critics and artists are going to Brussels this month where one may see in the galleries of the Palais des Beaux Arts an exposition of "Living Art in Europe" which is the most complete which has thus far been organized since the war. The French, German, Flemish, Dutch, Austrian, Czechoslovakian, Polish, Italian and other schools are represented in a vast ensemble in which is also included fine retrospective of cubism and a surrealist gallery. Indeed, this important showing gives a survey of all the movements which have agitated the world of painting and sculpture since the end of the Impressionist era.

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LONDON LETTER

by Louise Gordon-Stables

The only thing to become excited about in connection with the current Royal Academy is the question whether the portrait-painter, Reginald G. Eves, was justified in taking a photograph as a basis on which to paint one of the works submitted, and whether on this account the president, Sir William Llewellyn, was justified in discouraging his right to election as an Academy Associate. One might have thought that there would be no question as to the decision to be taken by the academy. But opinion surprisingly enough is by no means unanimous. I am told that Herkimer was perfectly frank in stating that he used photographs to help him in regard to his famous "Last Muster," now in the Lady Leverhulme Gallery, that Canaletto invented his camera obscura in order that he might work the more easily on his architectural details, that Millais in his portraiture was fond of projecting similarly the shadow outline of his sitters' features upon the screen, and that it is quite common for some of the leading academicians to use photographs as reference in developing their compositions. This, however, does not place them in the same category as the painter who actually transfers to a sensitized canvas a photographic film, formed of gelatine. This immediately introduces a mechanical process quite outside the legitimate realm of painting as a fine art. It is in no way analogous to that of introducing into a picture scraps of material such as silk, sheet metal, tinsel paper, and so on, a stunt of which the futurists in their earlier days were fond. Such methods are frank and apparent, whereas the gelatine method is covered up and therefore comes into the realm of the deceptive.

As usual, the sculpture is at a disadvantage, since by the time the critic has reached it his energies and his powers of concentration have begun to evaporate. But there is much in the sculpture room worthy of careful attention. Furthermore, the innovation of putting small bronzes on pedestals at the sides of the arches leading into the various galleries gives

an opportunity for viewing some good work under better conditions than when closely massed. Though the most advanced school of sculpture is not represented, there is a good deal of the more progressive type of sculpture and the purely academic has markedly fallen off.

A stone's throw from Burlington House at the Knoedler Galleries is to be found the Loan Exhibition of English XVIIIth century Portraits of Children. Here is the much-lauded "Red Boy" by Sir Thomas Lawrence, a little hampered by a gold frame, which is too brilliant and too massive. There is also the much more, to my mind, delightful "Hon. Edward Montagu" by William Hogarth, so unself-conscious and altogether childlike is the sitter. It is a gem of child-portraiture. For careful, graceful grouping, one goes to the "Leveson-Gower Children" by Romney, dancing hand in hand across a sward, a veritable poem in line and color, and for the more ceremonial aspect of young aristocracy, to Gainsborough's "Hon. Edward Bouverie" in his rich costume of blue silk and lace, consummately painted. Among the sixteen canvases every phase of childhood is depicted, including the arch simplicity one associates with Hoppner and the more dignified point of view taken by Sir Joshua Reynolds. Altogether it is a superbly chosen exhibition, organized in the cause of hospitals.

George Belcher, the admirable cartoonist of *Punch* and the author in other years of some delightfully original portraits in the Royal Academy, has been elected an Academy Associate. He has made charwomen his specialty and his caricatures of these humble servitors of the home never seem to fail of pungency. But he has another vein, and can be exquisitely subtle in his still lifes and his figures against an XVIIIth century background. This year, however, he contributes nothing to Burlington House.

An art gallery at which shows of modern painting will be held periodically

has been opened at Cambridge. The average undergraduate is not as a rule keenly interested in art, nor is much done during his stay to render him so. There is at present a show that includes work by Duncan Grant, Wadsworth, Christopher Wood and others associated with the advanced movement in English painting and etching.

The Leger Galleries are including in their current exhibition of old masters the fine Bellini portrait, which they have recently acquired. It is a small work, very delicately and sensitively painted, and the wonder is that it was not recognized earlier as an important work by this master. It seems to have come into the possession of a family in this country as part of an inheritance left by a relative on the continent early in the eighteenth century and to have been regarded as of comparatively little importance. But it now has behind it the certificate of a very great German authority on the school of Giovanni Bellini. One cannot but wonder what other treasures even at this late date are still lurking unrecognized in the dim recesses of English homes.

Another interesting work in the same exhibition is a "Head of Christ" by Rembrandt which hitherto has only been known through engravings by Picart of Amsterdam, in whose collection it was during the first half of the XVIIIth century. Since then it seems to have languished in the collection of an owner who put it to one side on account of insufficient space to display it! One would like to know what work were allowed to take precedence of it!

A portrait by that rare artist, Carel Fabritius, on panel, is another of the gems in this particularly interesting show.

A florid wig and a Roman tunic would not seem to form the best materials on which to build up a serious piece of sculpture, but the ivory bust of George I by David le Marchand, recently bought by the Victoria and Albert Museum, manages extraordinarily well to weld these into a quite dignified, if entertaining, piece of work. The bust measures some 10 inches in height, an unusual size for this carver who as a rule worked on a smaller scale. It was of course done from life and is probably a better piece of portraiture from the point of view of an actual likeness than many a more ambitious work, perpetuating the features of the monarch in question.

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A Monthly Magazine of Fine and Applied Arts

EDITED BY HENRY McBRIDE

ANNOUNCES

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HIDDEN TREASURES OF ABBEY CLEANED

LONDON.—The late XIVth century paintings in the panels of the Chapter House wall arcade at Westminster Abbey, illustrating the Apocalyptic history of St. John the Evangelist, are now being cleaned, reports the London Daily Telegraph.

They are at present enshrouded from public view by a canvas screen; but those who are privileged to enter behind the barrier are amazed at the results of the work.

The paintings which have so far been treated look as fresh as when they were new. It is a revelation of gold and color.

The pictures are contained in the four arched panels on the northwest wall of the octagonal building, and illustrate the events which led up to the imprisonment of the Evangelist at Patmos, and other scenes from the Apocalypse. At the bottom are pictures of animals labelled "Wyld Asse," "Tame Asse," and "Kameyl." In the arch-heads are angels playing musical instruments.

These paintings were the gift of a monk of the Abbey, named John of Northampton; but the artist is unknown. They were probably the work of an Englishman, but they show strong Rhenish influence. When the cleaning process is complete the paintings will be glazed with a special preparation which will protect and preserve them.

A big scaffold at present stands within the arched entrance to the XIIIth century Chapter House. On it rest two large and strongly-made packing-cases in which have been packed two of England's finest existing early carved figures.

They are about to be restored to their original niches, which they have occupied for 680 years, after having been lent for exhibition at the Victoria and Albert Museum.

The sculptured figures represent the Angel of the Annunciation and the Virgin Mary, and they are of remarkable beauty. Deeply cut and very graceful of line, they are among the best works of their period that remain. They were carved about 1250.

In an ancient document at the Record Office there is an account of William of Ixwerth having been paid, at this time, for making two images, and it is possible that he may be the sculptor of the Chapter House figures. He and John of St. Albans were two of the leading carvers then working at Westminster and the only two whose names are known.



MARBLE RELIEF FROM THE PALACE OF PERSEPOLIS
This important example of Achaemenid art which represents a priest, and probably one in charge of sacrifices, has recently been acquired by the Louvre.

Photograph courtesy of M. & R. Stora of Paris.

ETCHINGS STOLEN FROM ART FIRM

DETROIT.—In the manner of veterans, gentlemen art thieves have been working this city with varied success. Walking into the Gordon Galleries two very neatly dressed men of about thirty-five years of age, asked quite casually to see a still-life, oval painting. Pretending ignorance of art they engaged the representative in conversation about prints and kindred subjects.

About an hour after leaving, it was discovered that one etching drawer had been completely emptied, thereby the Gordon Galleries were relieved of \$5,000 worth of Whistler, Zorn, Haden, Augustus John and other etchings. While the firm was covered by insurance, the amount represented the cost price and the etchings in all probability can never be duplicated at the same low figure. In the same way the J. L. Hudson Company lost \$1,200 worth of etchings.

BABYLONIAN ART FOR GLYPTOTHEK

MUNICH.—An important work of art from the ancient Near East has been received by the Glyptothek as a gift of the Near East section of the Berlin Museum on condition that the Munich Museum will restore it, reports The New York Herald. This art work is a flat relief about two metres long done in glazed colored tiles, representing a lion with white body and yellow mane on a blue background.

This was one of a number of art treasures found in Babylon by the German Orient Society, and it is said to have been part of the mural decorations of the Processional street of Nebuchadnezzar II. (604-561 B.C.). The relief is an unusually fine treasure of striking beauty.

As the Assyrian room at the Glyptothek at present serves as a storage room, the relief has temporarily been placed on one of the walls in the Trojan room. The Glyptothek is already internationally known for the incomparable Aegean marbles it possesses.

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Cartoon by Jan Frans van den Hecke (son of Frans van den Hecke) 1662, Doien, Brussels.
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NACHEMSOHN SALE BRINGS \$28,782

A two days' sale of English and French XVIIIth century furniture, tapestries, silver, porcelain and other items from Nachemsohn of London, a Chicago concern, sold at the National Art Galleries, Inc., brought a grand total of \$28,782.50. The sale closed on May 15.

A Georgian mahogany spindle-leg table with turned and blocked spindle gate-leg underframing and two drop leaves forming an oblong top was sold in the last session to E. Collins for \$850. Mr. Collins also paid \$850 for a Georgian bench with carved walnut frame, the back showing Oriental figures in foliations and the seat showing tree-of-life medallions.

An agent paid \$900 for six Queen Anne chairs with leaf-carved cabriole front legs with spade feet, serpentine fronts and slightly curved backs of scroll pattern. The same agent paid \$1,200 for a Chippendale mahogany highboy, the lower stand having cabriole legs with pad feet, fitted with one shell-carved and three shaped drawers.

Charles of London bought for \$750 ten William and Mary chairs with trumpet-shaped legs, the seats being covered with gros point needlework. Mrs. M. Silberman paid \$625 for a XVIIIth century Brussels tapestry, "Esther Before King David." An agent bought for \$625 another XVIIIth century Brussels tapestry with a garden scene from Fontainebleau in the foreground, at the left a fountain and with an oak-leaf design border.

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FOREIGN AUCTION CALENDAR

BERLIN

June 2-3—The East Asiatic collection of Gu Li and others.

Hall & Graupe

June 8-9—The collection of Dr. Max Emden of Hamburg.

June 10—French paintings of the XIXth and XXth centuries from the collection of Willy H. Streif of Hamburg.

FRANKFORT

Hugo Helbing

June 2—The Karl Pfarr collection.

MUNICH

Helbing-Cassirer-Müller

June 16-19—Part I of the Nemes collection.

Hugo Helbing

May 28-29—The Brückmayr collection.

COLOGNE

Math. Lempertz

June 2—Furniture and objets d'art from the collection of Dr. Arntzen.

June 9, 10—The A. Schwartz collection.

LONDON

Christie's

June 10, 11—The Henry Hirsch collection of rare Chinese porcelains and English XVIIIth century furniture.

June 11—Important Gothic tapestries and embroideries from a famous continental source.

June 12—Old masters from the Henry Hirsch collection.

PARIS

Georges Petit

May 28-29—Furniture, paintings, objects of decorative art.

May 28-29—Old masters, watercolors, pastels.

June 3-5—The Homberg collection of old masters, furniture and antiquities.

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Calendar of Exhibitions in New York

Aderman Galleries, 50 East 57th Street.—American and British marine paintings and prints.

Thomas Agnew & Sons, 125 East 57th St.—Paintings, drawings by old masters.

Arden Gallery, 460 Park Avenue.—Wood engravings by Gertrude Hermes. Water-colors. Summer exhibition of garden furniture, sculpture and accessories. Furniture and textiles based on Indian, Spanish-Colonial and Mayan designs.

Argent Galleries, 42 West 57th Street.—Annual spring exhibition, throughout May.

Art Center, 65-67 East 56th Street.—Opportunity gallery. Mexican crafts, arts and crafts. Drawings, paintings and prints by Erika Giovanna Klein, together with work of art classes at Stuyvesant Neighborhood House, and etchings by Rudolf Schönborg, through May 30. Work by students of Pratt Institute, through May 30. Work by students of Briarcliff School, through May 25.

Art Students' League, 215 West 57th Street.—Students' work to May 25.

Babeek Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists, through May.

Balae Galleries, 102 East 57th Street.—Paintings by George Laszlo, through May 23.

John Becker, 520 Madison Avenue.—Water colors and drawings by Jean Charlot, through May 30.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street.—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

Bower Galleries, 116 East 56th St.—Paintings of the XIXth, XVIIIth and XVIIth century English school.

Brooklyn Museum, Eastern Parkway.—First exhibition by the American Union of Decorative Artists, and Craftsmen (the AUDAC), to July 1. Exhibition of creative design by first-year pupils of Pratt Institute.

Brownell-Lamberton Galleries, 106 East 57th Street.—Crystal, glass and ceramics by contemporary artists and designers, through June 13, and a modern dining room designed by Hammond Kroll, until July 1.

Drummer Gallery, 55 East 57th Street.—Paintings and drawings by Steinlen, for the season.

Eberhard Galleries, 13 East 57th Street.—Early Chinese bronzes.

Eller Galleries, 116 East 57th Street.—Currier and Ives lithographs, throughout May.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

D. Car-Delbo Gallery, 561 Madison Avenue.—Paintings of Italy, Egypt and Morocco.

Ralph M. Chait, 600 Madison Avenue.—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

Charles of London, 52 East 57th Street (the Heckscher Building).—Paintings, tapestries and works of art.

Contemporary Arts, 12 East 10th Street.—Retrospective show by seven artists, until September 1.

Daniel Gallery, 600 Madison Avenue.—Group show by American painters.

Delphic Studios, 9 East 57th Street.—Mexican group show.

Demotte, Inc., 25 East 78th Street.—Greek, Romanesque, Gothic and Egyptian works of art. Modern French painting.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Marion Dougherty, 142 East 53rd Street.—Art for ancient and modern gardens.

Downtown Gallery, 115 West 13th Street.—Paintings of flowers by American contemporary artists, through May 30.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Summer exhibition of paintings by Americans. Paintings by Arnold Blanch, Herman Frank, Konrad Cramer and Arnold Wiltz.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Educational Alliance, 107 East Broadway.—Annual exhibition, until June 1. Open from 4 to 6 and from 7 to 10 P. M. daily, except Friday evenings and Saturday afternoons.

Ehrlich Galleries, 36 East 57th Street.—Miniatures by American artists of American subjects, and early American paintings. (Copley, Stuart, Sharples, Peale and Duplessis.)

Ferargli Galleries, 63 East 57th Street.—Art for the garden. Drawings by Alfredo Crimi.

Fifty-sixth Street Galleries, 6 East 56th Street.—Permanent exhibition of frescoes by Gauguin. Flower and garden paintings and a mural decoration by Irene Weir, B.F.A. Garden Sculpture, through May.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Fifty works selected from the recent spring Salons of America, through May 25. Etchings by John Sloan, through May 30. Founders' exhibition, throughout the summer.

Grolier Club, 47 East 60th Street.—Old masters from the Boehler & Steinmeyer collection until June 1. Illustrated German books, through May 30 (from 10 to 6).

Hackett Galleries, 9 East 57th Street.—Summer exhibition of paintings and sculpture.

Harlow, McDonald Co., 667 Fifth Ave.—Miscellaneous prints, through May.

Marie Harriman, 61 East 57th Street.—French contemporary art.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Galleries of Myron Holmes, 7 East 58th Street.—Early American glass.

Hooper Bookshop, 21 East 54th Street.—Wood blocks by Clare Leighton.

Import Antique Corporation, 485 Madison Avenue.—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street.—Authenticated old masters.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

Kennedy Galleries, 785 Fifth Avenue.—Chinese and Japanese subjects by Bertha Lum, through May.

Keppel Galleries, 16 East 57th Street.—Miscellaneous exhibition of prints.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—New drawings and monotypes by Albert Sterner.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street.—Woodcuts and engravings by Dürer, throughout May.

Kraushaar Galleries, 680 Fifth Avenue.—Water colors by American artists, through May 30.

J. Leger & Son, 695 Fifth Ave.—Representative exhibition of old masters, until July 1. Paintings by Joseph Birren, through May 30.

John Levy Galleries, 1 East 57th Street.—Old masters and English portraits. Paintings of Mexico by Paul O'Higgins, selected by Frances Flynn Paine, through May 30.

Little Gallery, 29 West 56th Street.—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street.—Selected paintings and etchings by American artists, until June 1.

Macy Galleries, 34th Street and Broadway.—Paintings, drawings, etchings and lithographs. Audubon prints.

Metropolitan Galleries, 730 Fifth Avenue.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Lace and costume accessories, the gift of Mrs. Edward S. Harkness, Gallery H19, through September 30. Prints (selected masterpieces), Gallery K41, Indian and Indonesian textiles, Gallery H15, through September 15. Loan exhibition of the ceramic art of the Near East, through June 28.

Michaelyan Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street.—Selected paintings by American artists.

Montross Gallery, 785 Fifth Avenue.—Work by contemporary American artists.

Museum of Modern Art, 730 Fifth Avenue.—Memorial exhibition of the collection of Miss Lizzie P. Bliss, throughout the summer.

Morton Galleries, 49 West 57th Street.—Oils and water colors by young Americans, through May 30.

National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue.—Exhibition of furniture and objects of art.

National Arts Club, 15 Gramercy Park.—Story of Gramercy Park in portraits and historical objects.

J. B. Neumann, New Art Circle, 9 East 57th Street.—Paintings by Fega Blumberg, through May 25.

Newark Museum, Newark, N. J.—French design, modern American paintings and sculpture and the Jaehne loan collection of Japanese art, until July 1.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street.—Work by young American artists.

Arthur U. Newton, 4 East 56th Street.—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—"Forgotten Print Makers," through November 30. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Park Gallery, 561 Madison Avenue.—Decorative flower pieces by Bes (Mrs. Lawrence Wright.)

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue.—Selected group of American paintings.

Reinhardt Galleries, 730 Fifth Avenue.—Old masters and contemporary French and American masters.

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive.—Work by students of the Master Institute of Roerich Museum, until June 10.

Rosenbach Galleries, 202 East 44th Street.—Antiques and decorations. Important historical manuscripts from Columbus to Hoover, through June 14.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Marine paintings and fine prints.

Scott, Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Desplau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings, tapestries and furniture.

Silberman Gallery, 133 East 57th Street.—Paintings, objects of art and furniture.

S. P. R. Galleries, 40 East 49th Street.—Summer show of paintings.

Stair and Andrew, 71 East 57th Street.—Special exhibition of antique mantels.

Marie Sterner, 9 East 57th Street.—Summer show of American and foreign paintings.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Greco-Buddhist and Gothic-Buddhist sculptures.

United Scenic Artists' Association, 251 West 42nd Street.—Designs for movie productions, through May 30.

Valentine Gallery of Modern Art, 69 East 57th Street.—Paintings by Segonzac, Derain, Picasso, Dufy, Laureat, and Matisse: water colors by Gromaire and small drawings by Matisse, Picasso, Asselin and Dufresne, until July 1.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Spring exhibition of recently acquired collection of XVIIIth and XVIIth century English furniture, porcelain, silver, sporting prints and needlework.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—Five new lithographs by Diego Rivera. Paintings by Dorothy Brett, Caroline Durieux, Lucy L'Engle, Elinor Gibson, Alice Newton, Amelie Pumpelly, Starr Rose and Helen Woods Rous.

The Weston Galleries, 122 East 57th Street.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue.—Old and modern paintings by well known masters.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century Italian paintings, including work by Pintoretto, Boltraffio, Luini, Lorenzo de Credi and others.

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CLEVELAND

The thirteenth annual exhibition of work by Cleveland artists and craftsmen was opened May 6 at the Cleveland Museum of Art with 286 artists represented and Miss Gertrude Herdle, John Sloan and Henry E. Schnakenberg acting as the jury of selection.

As usual, oil paintings and water colors dominate the show, the latter group strengthening Cleveland's reputation as a "water color city." Among the well known painters whose work is shown are Henry G. Keller, Ora Colman, Rolf Stoll, Paul B. Travis, Grace V. Kelly, Glenn M. and Elsa V. Shaw, Clarence H. Carter, William J. Edmondson, Frederick C. Gottwald, George G. Adomeit, Carl W. Broemel, Carl Gaertner and William J. Eastman, several exhibiting both oils and water colors.

This year the May Show, as it is familiarly known, embraces all the arts. Ceramics especially reflect the influence of R. Guy Cowan and his associates of the Cowan Potters, Inc. Sculpture in this field adds much to the importance of these clay products, as does the intelligence with which the glazes are handled.

Textiles include an interesting range of batiks, embroideries, hand loom weavings and appliques. The photographers make a good showing with prints that prove the camera to be an artist's tool as surely as are the brush and chisel.

Sculpture too is well represented. Several outstanding entries are by Alexander Blazys, and other excellent work is by Walter Sinz, Joseph Motto, Marshall Fredericks, Hughlette Wheeler, Caroline P. Cass, and by one of the younger men, Viktor Schreckengost, who sends notable work in painting and pottery also.

The silversmiths and jewelers are represented to better advantage than for several years, the Potter-Bentley Studios and their associates having an especially large and excellent showing.

A pair of gates and several pieces of furniture in wrought iron and aluminum illustrate the brilliant accomplishments of the Rose Iron Works in the application of modern design to metal work.

The graphic arts find expression in pen and ink, etchings, lithographs, drypoints and drawings.

The public's active interest in the exhibition materialized in purchases which totaled over \$2,000 on the opening night, when 2,600 museum members were present.

BOSTON

That a quiet revolution in art instruction has been taking place in America within recent years is becoming more and more apparent each year. The uniformly excellent but stereotyped annual displays of students' work are passing and instead has appeared work of marked technical unevenness, yet possessed of life and originality. By many, drawing is now regarded as the concrete expression of the pupil's own mind, reflecting his powers of concentration, observation and his ability to visualize a subject as a whole rather than merely in detail. Technical facility follows closely behind, its purpose being to give the pupil tools with which he may create, rather than to equip him to paint well in the manner of someone else.

In the annual May exhibition of students' work at the Boston Museum of Fine Arts, these trends are strongly manifested. Almost a thousand exhibits are on view, ranging from free brush and memory studies by little people of nine and ten, to imaginative and realistic compositions by older pupils, together with applied designs in block prints and tooled leather, and simple studies in clay and plasticine made from memory.

Three hundred boys and girls between the ages of nine and eighteen are enrolled in the Boston Museum classes, the summer group working for two hours on Tuesday or Thursday each week, the winter students for three hours every Saturday.

This year seven full and thirteen half scholarships were awarded by the museum to as many members of the group, an additional scholarship being provided by the Boston Section of the Jewish Women's Council. These scholarships are given to pupils of ex-

ceptional promise who would otherwise be unable to study in the museum. No credits for this instruction are given.

More than ordinary diversity was given to the exhibition this year by including the work of an adult class in appreciation of design. In contrast to the drawings of the boys and girls, the studies of this class reflect the maturity and definition of the adult mind and the varied personalities of the members.

CHICAGO

M. Knoedler & Company, Inc., of this city recently held an exhibition of the work of Charles Meryon, the great etcher of the XIXth century who has been classed with Rembrandt and Dürer. The exhibit included a great many scenes of Paris, among which was "Le Pont-au-Change," about 1784 of the second state.

The portraits of Beatrice Woods were also on view at these galleries during the early part of May.

HOUSTON

The Museum of Fine Arts of Houston is showing a memorial exhibition of work by Jules Pascin, lent through the courtesy of the Downtown Gallery of New York from May 15 to June 7. The collection includes thirty-four oils, water colors, drawings and etchings selected from the exhibition last January at the Downtown Gallery. It comes to Houston from California where it was shown in Hollywood at the Braxton Galleries and in San Francisco at the California Palace of the Legion of Honor. At the end of the Houston showing the exhibit will return to New York.

Other exhibitions at the Houston Museum during the month of May are the sixth annual exhibition of photography by Texas photographers, photographs by members of the Seattle Camera Club, the Edward I. R. Jennings Memorial Exhibition, from the Charleston Museum, and the fourth annual exhibition of art work by Houston Public School children.

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